

# DIME NOVEL ROUND-UP

A magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers

Vol. 59 No. 2

April 1990

Whole Number 602

## OUR RELATIONS: HOW DIME NOVELS BECAME SERIES BOOKS

By J. Randolph Cox



DIME NOVEL SKETCHES #241

EAGLE LIBRARY / EAGLE SERIES / NEW EAGLE SERIES

Publisher: Street & Smith, New York, NY. Issues: 1385. Dates: March 1, 1897, to December, 1932. Schedule: Weekly through #931, bi-weekly thereafter. Pages: 250-300. Size 7 1/8 x 5". Price: 10c through #552, 15c to end. Illustrations: Colored pictorial cover, mainly of young ladies. Contents: Romances; reprints from New York Weekly and other story papers including some British publications.

## OUR RELATIONS: HOW DIME NOVELS BECAME SERIES BOOKS

By J. Randolph Cox

This paper might just as well be called "whatever happened to the dime novel?" It is generally conceded that the dime novel ceased to be a popular form of literature somewhere around the time of the First World War. Some place the date earlier, some later. I usually use the dates 1860 to 1915 to define the parameters of the dime novel era. 1860 for the first appearance of the term "dime novel" as applied to a specific work of fiction: *Beadle's Dime Novels* No. 1, MALAESKA, THE INDIAN WIFE OF THE WHITE HUNTER; 1915 for the date when Street & Smith's nickel weekly, *Nick Carter Stories* became the pulp *Detective Story Magazine*.

Few would argue that the heyday of the dime novel was really in the 19th century or that the familiar papercovered pamphlets and volumes began a slow but steady decline in popularity early in the 20th century. The question before us is whether anything took their place and what that might have been.

The basic appeal of the dime novel was that it provided entertaining fiction at a low cost to the reader. The newest story-telling medium, the motion pictures, did that too. It also enhanced the imagination in ways the printed page could not by adding the dimension of visual immediacy. Some might argue that the movies really took the place of the imagination of the reader and didn't merely enhance it.

The proliferation of titles of pulp magazines in the 1920s and 30s make that form of story-telling a prime candidate as a replacement or successor to the dime novel. They contained more pages than most of the nickel weeklies and presented vividly imagined worlds and characters. Some of the authors who had been regular contributors to the nickel weeklies and story papers found a new market for their work in the pulps. Frederick W. Davis continued writing detective stories using his old story paper pseudonym of Scott Campbell. W. Bert Foster's name appears prominently in the pages of the early *Argosy* and other pulps such as *Ace High Western*. William Wallace Cook is another example of a writer who contributed to the dime novels as well as the early pulp magazines.

I am not arguing for the primacy of one form over another as a successor to the dime novel, but the growing number of articles on the subject of Series Books to appear in the pages of *Dime Novel Round-up* suggest that this is an area to be considered. The Series Book has certain characteristic features that show it to be a close cousin to the dime novel and a legitimate heir to the legacy of the earlier form.

Has the Series Book ever received a proper definition? The introduction to Harry Hudson's BIBLIOGRAPHY OF HARD-COVER BOYS' BOOKS, revised edition, 1977, describes formats and provides a thumbnail history of the form, but does not even attempt to define it. He considers the "golden age of the Series Books to have been from 1900 to 1935, and he does suggest that the Series Book replaced the dime novel so we are not presenting any startling new theory here. Faye Kensinger in CHILDREN OF THE SERIES AND HOW THEY GREW; OR, A CENTURY OF HEROINES AND HEROES, ROMANTIC, COMIC, MORAL (Bowling Green, OH: Bowling Green State University Popular Press, 1987) does not so much attempt a definition as present a rationalization for including the authors and titles she discusses in her book. Carol



Billman in *THE SECRETS OF THE STRATEMEYER SYNDICATE* (New York: Ungar, 1986) does not attempt either a definition or a rationalization, although she does defend her choice of focus within the great Stratemeyer corpus. Karen Nelson Hoyle suggests in her introduction to *GIRLS SERIES BOOKS: A CHECKLIST OF HARDBACK BOOKS PUBLISHED 1900-1975* (Minneapolis, MN: University of Minnesota Libraries, 1978) that, for the purpose of that bibliography, "series" meant "three or more books that have parallel titles or the same character." In *STRATEMEYER PSEUDONYMS AND SERIES BOOKS* (Westport, CT: Greenwood Press, 1982) Deidre Johnson comes close to a definition by referring to them as "series publications" and making a distinction between character series and publishers' series. By this latter she means "a series consisting of books by several authors, often on unrelated subjects, usually reprinted as part of a 'catch-all' series. Often, the series have general titles, such as Boys' Own Library or Boys' Liberty series" (p. xxxvii). Perhaps the Series Book belongs to the Great Undefinable: We Know It When We See It.

Beyond the obvious observation that Series Books are issued primarily in cloth bindings, I would like to suggest at least two recognizable categories, the Character Series and the Publisher's Series. The latter can be subdivided further into books by one author which have been grouped with one or more sequels or according to theme and what might be called the Anthology Series in which books by several authors, but dealing with similar situations, are considered to make up a Series or Library. (The application of the term Library to a series was borrowed from the dime novel.)

The first category, the character series, features a central character or group of characters who appear in three or more books. This is the most easily recognized version. From the dime novel era there are many examples, Deadwood Dick, Frank Merriwell, Diamond Dick, Nick Carter, and Young Wild West. From what we might call "the transition period" we have characters like Edward Ellis's Deerfoot, The Rover Boys, and Tom Swift. From the era of the Pure Series Book (with no obvious connections to the dime novel, but several connections with pulp magazines) we might cite The X-Bar-X Boys, Rex Lee, or Dave Dawson.

The Publisher's Series needs a lot of clarification. Authors like Horatio Alger, George A. Henty, William T. Adams (writing as Oliver Optic), and Edward Ellis are not ordinarily thought of as writers of Series Books. Yet, within their prodigious output there are Publisher's Series in which three or more titles are grouped and issued under an umbrella title such as the Risen from the Ranks series or the Ragged Dick Series, the Blue and the Gray Series, the Boy Pioneer Series, and so forth. Readers and collectors of some of those authors might consider they are dealing with an Author Series when they are trying to acquire or read all the books by one Author, but generally speaking, they are not. In that case they are collecting an author, not a series.

The Anthology Series refers to a series of books in which no single author or character is represented exclusively, but there may be more than one title by the same author. Within the larger series there may be one or more sub-series. The MEDAL LIBRARY and NEW MEDAL LIBRARY published by Street & Smith is the classic example of this. Beneath the umbrella title we find the works of authors such as Alger, Optic, Stanley Norris, and (most ubiquitous) Bert L. Standish. A large proportion of the Frank Merriwell series received collected immortality as volumes of the MEDAL LIBRARY.

The MAGNET LIBRARY ("of Fascinating Detective Stories") was such a series to begin with, because while it specialized in detective fiction,

it did not feature the works of a single author or the exploits of a single detective. Of course, by the time it became the NEW MAGNET LIBRARY it was devoted primarily to the collected works of Nick Carter. Such later series as the BOUND TO WIN LIBRARY, the ROUND THE WORLD LIBRARY (both papercovered series from Street & Smith) would qualify as would the BOYS OWN LIBRARY. The latter was in part a Street & Smith imprint, but was also published by David McKay, but the difference lies in its cloth bindings. The origins of its stories were in the dime novel era, but it was clearly an example of the Series Book.

But let's consider some of this more closely to see just how the older format was transformed into the newer one. Let's begin with the Character Series as found in the dime novel.

Deadwood Dick was one of the earliest series heroes in the dime novel era. The first story, DEADWOOD DICK, THE PRINCE OF THE ROAD; OR, THE BLACK RIDER OF THE BLACK HILLS, by Edward L. Wheeler, was published as *Beadle's Half Dime Library*, No. 1, dated October 15, 1877. It was reprinted as the first number of the DEADWOOD DICK LIBRARY and has been granted a degree of permanence in facsimile editions from the Dime Novel Club of the 1940s and from Dover Publications in the collection, edited by E. F. Bleiler, EIGHT DIME NOVELS.

Born Edward (Ned) Harris, Deadwood Dick belongs to the Robin Hood tradition of the noble outlaw in literature. According to Daryl Jones in THE DIME NOVEL WESTERN, Deadwood Dick is the first of his kind in dime novel literature. Dressed entirely in black and riding a coal black horse, Deadwood Dick cut an imposing figure in his adventures in the company of Calamity Jane and Old Avalanche the Indian Fighter. In less than a decade Deadwood Dick appeared in thirty-three novels before receiving his final reward and being replaced by his namesake, Deadwood Dick, Jr.

In a case of life imitating art, several individuals have come forward to claim to be the original Deadwood Dick, implying that Wheeler had based his character on their persona and exploits. The claim is frequently made by latter day historians who fail to verify the publication date of the original novel.

Scarcely six months after the first appearance of Deadwood Dick, Street & Smith gave tentative birth to alliterative, if not literal, competitor in the character of Richard Wade, alias Diamond Dick. Diamond Dick, who dressed like a Spanish hidalgo with diamonds on his vest and along his outside trousers leg, made his debut in a serial in Street & Smith's *New York Weekly*, published between April 8 and May 20, 1878. A Sequel appeared two years later and was joined eventually by a regular series of novelettes published at intervals in the *Nugget Library*, the *New York Five Cent Library*, *Diamond Dick Library*, and *Diamond Dick, Jr, The Boys' Best Weekly*. Some of the stories were collected into paper-covered volumes in the GREAT WESTERN LIBRARY as late as 1927 where they alternated with stories about Buffalo Bill.

Diamond Dick was not a noble outlaw but a noble hero with a mysterious past, some of which is revealed to the reader in the course of his adventures in the contemporary West. Eventually he was over-shadowed and replaced by his son, Bertie, known as Diamond Dick, Jr. Junior's costume was originally a flashy imitation of his father's, but evolved into a more practical cowboy uniform with chaps, vest and Stetson hat.

Chronologically, Nick Carter came next, his first appearance in the pages of the Street & Smith's *New York Weekly* coming in September, 1886, a year before the debut of Sherlock Holmes in *Beeton's Christmas Annual*. Following a number of story paper serials written by John Russell Coryell, the NICK CARTER DETECTIVE LIBRARY began publication in August, 1891. So



popular were these new stories of the great New York detective (written by Frederic Van Rensselaer Dey) that collections of the nickel weekly novelettes in book form began appearing concurrently with the weekly serial and Library publications. First in the SECRET SERVICE SERIES, then in the SHIELD SERIES, finally in the familiar and more accessible MAGNET and NEW MAGNET LIBRARIES, they presented the Nick Carter stories to a different market than the readership of the nickel weeklies. The regularity with which these papercovered book versions appeared should be noted in any survey of the transition from dime novel to Series Book.

Scarcely anyone requires a formal introduction to Frank Merriwell. Born, April, 1896, in the pages of the *Tip Top Library* (which soon became the *Tip Top Weekly*), educated at Fardale Academy and Yale University (class of 1900), married Inza Burrage, 1901, one son, Frank, Jr., known as "Chip;" preparatory school and college career interrupted by adventures in many parts of the United States and Europe. Subsequent career as sports coach and business executive.

Most of the stories in *Tip Top Weekly* were collected and reprinted as papercovered novels, first in the MEDAL LIBRARY, beginning with No. 150, and continued in the NEW MEDAL LIBRARY. Twenty-eight of these book editions were issued in cloth bindings, originally as part of the BOYS' OWN LIBRARY, then as a series in its own right. There were various imprints, Street & Smith, Federal Book Co., and the most familiar, David McKay. The entire collected edition of the MERRIWELL SERIES appeared from Street & Smith in 245 volumes in paper covers.

Finally, in the dime novel era, we come to the YOUNG WILD WEST stories by An Old Scout (Cornelius Shea), published between October 24, 1902, and February 19, 1915, in the first 644 issues of *Wild West Weekly*. These stories were then reprinted, in sequence, beginning with No. 2, until 1927. Six of the stories were reprinted in 1965 as paperback books by Gold Star Books, an imprint of the Charlton Publishing Company.

The hero of this series was a young deadshot and master horseman whose origins again were as mysterious as those of any dime novel hero. As he explains in his first adventure: "Some fifteen years ago a party of hunters found me on the plains of Southern Kansas. I was lying in a clump of bushes near the smoking ruins of a cabin. I was an infant three years of age, and it was my cries that attracted the attention of the hunters as they paused to survey the ruin and disaster a band of Comanches had brought about an hour or so before.

"One of the men took me in his arms and quieted me as best he could. He tried to make me tell my name, but I could not give them anything that sounded intelligible, so the man who had me in his arms named me Young Wild West, because it was in a very wild part of the West where I was found and I was so young.

"The hunters buried three bodies before they left the ruins. They were supposed to be those of my father and mother and a little sister who was older than I was. The scalps had been Taken from all three. I have never forgotten what my mission in life is ... to do good to mankind in general, and to avenge the killing of my parents and my little sister."

YOUNG WILD WEST, THE PRINCE OF THE SADDLE,  
*Wild West Weekly*, No. 1, October 24, 1902, page 5.

Except for the six stories reprinted in 1965, Young Wild West cannot be found in any form, papercovered novel or cloth binding, that might suggest he belongs to the Series Book tradition. While there are some ways in which he resembles a Series Book hero in youth, attitudes, and some of his adventures, his career is firmly fixed in the dime novel.

Not so the career of young Phil Rushington, actor-manager and circus owner, hero of 47 stories in Street & Smith's *Do and Dare Weekly*. Combinations of these stories were reprinted in the MEDAL LIBRARY, the BOUND TO WIN LIBRARY, the ROUND THE WORLD LIBRARY, and the BOYS' OWN LIBRARY. There must have been many boys after 1900 who read Phil Rushington's adventures as chronicled by Ernest A. Young, writing as Stanley Norris, never knowing of his humble origins as a nickel weekly hero.

Just as these papercovered volumes were reissued in cloth beside those others about Frank Merriwell, so the exploits of Jack Harkaway have been preserved from their origins as serials in *Boys of England* and *Frank Leslie's Boys and Girls Weekly* into volumes in various papercovered novel series from Street & Smith and then in cloth (or a sort of cloth) published by M. A. Donohue.

Another category that has not been covered except in part is that in which authors wrote for both dime novels and Series Books. Edward Stratemeyer, Gilbert Patten, Edward S. Ellis, St. George Rathborne, and Harrie Irving Hancock may be offered as examples.

Deerfoot is the Shawanoe Indian who figures in twelve novels written by Edward S. Ellis between 1883 and 1905. The first, NED IN THE BLOCKHOUSE; A TALE OF EARLY DAYS IN THE WEST (Philadelphia: Porter & Coates, 1883) was also part of Ellis' three-volume Boy Pioneer Series. As an author, Ellis bridges both formats, of course. Among his earliest works was the famous SETH JONES; OR, THE CAPTIVES OF THE FRONTIER in *Beadle's Dime Novels*, No. 8. Ellis wrote numerous books for boys and can be classed with Horatio Alger and Oliver Optic (William T. Adams) to form a sort of Big Three of writers for a juvenile audience. But the Deerfoot stories seem to have a special place for both readers and collectors.

The Rover Boys Series by Edward Stratemeyer, writing as Arthur M. Winfield, brings us firmly into the Series Book era. Stratemeyer served his literary apprenticeship on the staff at Street & Smith as writer of dime novels (including several Nick Carter stories) and story paper editor for *Good News*. The adventures of the fun-loving Rover Boys, Tom, Dick, and Sam, and their sons were published in thirty titles between 1899 and 1926.

Gilbert Patten began his literary career with short stories and novels for Beadle & Adams, was signed to what nearly amounted to a lifetime contract with Street & Smith when he agreed to write the Frank Merriwell series, and wrote pulp sports adventures that were published in cloth by Barse & Hopkins. His later heroes being the likes of Lefty Locke, Clif Stirling, and Boltwood of Yale.

St. George Rathborne was an editor at Street & Smith who published a significant number of books for boys: the Camp and Canoe Series, the Canoe and Campfire Series, the Pioneer Boys Series, and the Ranch and Range Series.

In the 1890s Harrie Irving Hancock wrote serials for story papers like *Golden Hours* which achieved longevity as papercovered novels in the BOUND TO WIN LIBRARY a decade later. An example of this was his serial "Ku Klux; or, The Three Strangers and the Georgia Moonshiners," which appeared in *Golden Hours*, nos. 392-401, August 3-October 5, 1895, was reprinted as a serial in the same story paper in 1904; issued as a complete story, under the title, FIGHTING THE COWARDS; OR, AMONG THE GEORGIA MOONSHINERS, in BOUND TO WIN LIBRARY, no. 148, December 21, 1905, and reissued under the same title in *Brave and Bold Weekly*, no. 349, August 28, 1909.

Hancock's Annapolis stories about Dave Darin were written just prior to the First World War and followed up by further adventures of Darrin in the U. S. Navy. One of his most famous and sought after series is the



four-volume CONQUEST OF THE UNITED STATES SERIES, published by Henry Altemus in 1916. It recounts the story of a fictional invasion of the United States by Germany and may be classed as a "future war" series.

Among the most popular series for boys was the Tom Swift series. A creation of the Stratemeyer Syndicate, Tom Swift has tenuous roots in a story paper serial (*Good News*, 1894) and papercovered novel (ALGER SERIES, No. 106, 1920; 1932) written by Stratemeyer himself, "Shorthand Tom; or, The Exploits of a Young Reporter." This story supplied the name, if not the actual character of the hero of this long-running series. The 38 Tom Swift books were published between 1910 and 1935 by Grosset & Dunlap with two Better Little Books from Whitman Publishing Co., in 1939 and 1941.

Having spent the better part of the past thirty years reading dime novels and Series Books for Fun and Scholarship (to say nothing of how I read them before then) has provided me with some insights that continue to be difficult to express in pragmatic terms. Simply stated, there are numerous plots, characters, conventions, and situations in dime novels that recur in Series Books.

The x-Bar-X Boys series has no direct connection to the dime novel that I can discern except a sense of a similarity in spirit. Sometimes thought of as the Hardy Boys Out West, the 21 volumes of the adventures of Roy and Teddy Manley on the ranch owned by their father, Bardwell Manley, often seem to be echoing the dime novels of An Old Scout, the Young Wild West stories. The ages of the hero are similar if not an exact parallel and the Wild West dialogue and comic relief supplied by the Chinese cook is part of the tradition of Western pulp and popular fiction. The stories were published between 1926 and 1942. The author, James Cody Ferris, was a house name shared by Roger Garis, Leslie MacFarlane, and Walter Karig.

The spirit of the dime novel, as well as the pulp magazine is present in two aviation series, one from right after World War I, the other from World War II. Perhaps we should consider them examples of how the pulps (another successor to the dime novel) served as prototype to the Series Book. Rex Lee and Dave Dawson were the creations of Thomson Burtis and R. Sidney Bowen, who transformed their own aviation experiences (real or imagined) into hundreds of stories in pulp magazines and juvenile series books.

The Rex Lee stories of daredevil aviation were published in eleven volumes between 1928 and 1932. Dave Dawson won the Second World War for Uncle Sam in "exciting, up-to-the-minute, true-to-fact adventures [with] his English friend Freddy Farmer... In various volumes, the boys get into the war at Dunkirk! They are dropped into Belgium by parachute! They scout the Libyan desert! They foil an Axis submarine wolf-pack! They destroy a mysterious Nazi weapon! They pose as Gestapo agents in Singapore! They ferret out Axis spies operating in the Pacific! They balk a plot to blast the Panama Canal to bits! They are Commandos and kidnap two German High Command officers!"

DAVE DAWSON AT DUNKIRK (1941), dust jacket. The 16 volumes of Dave Dawson's adventures appeared from 1941 to 1946.

The determining factor common to all categories in the transition from the dime novel to the Series Book was the reader—the marketplace, if you will. The form that pleased the reader, attracted new and greater numbers of readers, the form that seemed new and fresh, developed, changed, and survived to replace its ancestor.

As an example of how the transition might work, consider these titles: *Do and Dare Weekly*, nos. 11-14, April 28-May 19, 1900, contains the following stories, signed by Stanley Norris:

Phil Rushington's Great Show; or, Another Whirl on Fortune's Wheel

Phil Rushington's Star Rider; or, Rivals of the Ring

Phil Rushington's Home Trip; or, Two Kinds of a Circus

Phil Rushington's Loss; or, A Lion Hunt in the City

These are combined as BOUND TO WIN LIBRARY, no. 29, August 22, 1903, signed by Stanley Norris, under the title: PHIL: THE SHOWMAN (sub-title unknown). This is reprinted as NEW MEDAL LIBRARY, no. 474, July 28, 1908, under the title: PHIL, THE SHOWMAN; OR, THE KING OF THE SAWDUST RING, with another reprint as ROUND THE WORLD LIBRARY, no. 44, September, 1926, under the title: PHIL, THE SHOWMAN (sub-title unknown), and ROUND THE WORLD LIBRARY, no. 161, February, 1931, under the same title.

Meanwhile (back at the publisher) there are two clothbound editions published as part of the BOYS' OWN LIBRARY, first under the Street & Smith imprint, then as published by David McKay. The specific dates of the BOYS' OWN LIBRARY edition are not known, but prior to its appearance in the BOUND TO WIN LIBRARY, Street & Smith issued PHIL, THE SHOWMAN (in cloth), dated 1902, as the first volume in THE CIRCUS SERIES, with frontispiece and three other illustrations on coated paper. The artist was W. W. Bridges. There were six volumes in the series, but only volumes one through four were about Phil Rushington. The title was later reissued by David McKay.

\* \* \*

## BIBLIOGRAPHIC RAMBLES NO. 8 — "EDNA WINFIELD"

By Peter C. Walther

If we were to begin this article in the style of a Stratemeyer novel we should title it, "Something About a Missing Letter." But since writing fiction really isn't our game we will carry on in the true essence of all our previous endeavors.

On April 1, 1905, Edward Stratemeyer wrote a letter. In it he, "Forbids the use of his name as author unless name [i.e. Stratemeyer's] appears in print thereon." Once again the Library of Congress is to blame for this little bibelot of Stratemeyeriana. Upon the registration card the clerk had written further, "see letter no. 177650." We searched diligently for this most important item with no results; the Manuscript Division of the Library of Congress does not have it in its collection of letters nor is there a copyright entry with that number for the year 1905. Obviously though it was deemed significant enough at the time for someone to have given it numerical identification. The secret (but not necessarily the letter itself) probably lies buried within the records of the former Stratemeyer Syndicate or else in some yet unexplored bureaucratic cavern of the Library of Congress. The really crucial significance of this letter to my mind is that Edward Stratemeyer's pseudonyms were duly noted: William Taylor Adams, Arthur M. Winfield, Captain Ralph Bonehill, and Edna Winfield.

Once again, please realize that I have limited myself to the Stratemeyer copyright entries for the years 1870 to 1897 only. Within these perimeters I located three Edna Winfield citations, to wit:

1) no. 19925

On March 31, 1896, Edward Stratemeyer, as author, deposited a Book title: "TEMPTATIONS OF A GREAT CITY, OR, THE LOVE THAT LIVED THROUGH ALL" By "Edna Winfield" (no deposit copies indicated)

2) no. 38254

On July 1, 1896, Edward Stratemeyer, as author, deposited a



Book title: "LURED FROM HOME, OR, THE SNARES AND PITFALLS OF NEW YORK" By "Edna Winfield" (no deposit copies indicated)

3) no. 30033

On May 17, 1897, Edward Stratemeyer, as author, deposited a Book title: "DRIVEN TO SIN, OR, PENNILESS CORA'S STRUGGLE FOR LIFE AND HONOR" By "Edna Winfield" (no deposit copies indicated) (in this instance a pencilled notation gives the author's address as Newark: 142 N. 2nd St.)

Now we can take all this a step further. Consulting the monumental NATIONAL UNION CATALOG, PRE 1956 IMPRINTS, we find no less than seven Edna Winfield books which were published between 1898 and 1900:

1. AN ACTRESS' CRIME, Mershon, 1900
2. BECAUSE OF HER LOVE FOR HIM, Mershon, 1900
3. THE GIRL FROM THE RANCH, Mershon, 1900
4. THE LITTLE CUBAN REBEL, Street & Smith, 1898
5. LURED FROM HOME, Mershon, 1900
6. A STRUGGLE FOR HONOR, Mershon, 1900
7. TEMPTATIONS OF A GREAT CITY, Mershon, 1899

And that's all. "Edna Winfield" is not to be found in the multi-volumed SUPPLEMENT nor I believe does her name appear in any of the standard reference works.

May I once again be permitted a few personal observations? Are we agreed that based on the foregoing information part of the secondary title of DRIVEN TO SIN might have been used as the new book title for Mershon's A STRUGGLE FOR HONOR? A comparative reading of both versions would certainly solve that. I have two Winfield volumes: TEMPTATIONS OF A GREAT CITY, OR, THE LOVE THAT LIVED THROUGH ALL and THE GIRL FROM THE RANCH, OR, THE WESTERN GIRL'S RIVAL LOVERS. The cover designs as well as the paper quality differ markedly from the Mershon volumes most of you are familiar with; they have the cheap appearance of the Mershon Hentys with no particular feature to distinguish them. There are no Prefaces and the chapter titles are those cloying quotations so favored by some of our authors, Ellis included. There are no book ads either, but the overall internal print design and familiar starburst on the title page will be recognized by many Mershon aficionados. My inference is that Mershon issued these stories (or at least some of them) in paper covers before graduating them to hardcover status. The "By Edna Winfield, Author of..." appearance on the title pages shows no new titles. The Street & Smith story (a listing in one of their paperback Libraries?) assumes some character of its own amidst all those Mershon editions.

In searching out these books you might overlook them if you don't know what you're looking for. It might be best to ask first as one or two of these thin books might easily be passed over since, as I stated before, there is nothing to distinguish them among their thousand contemporaries, at least from my point of view. What I of course wish to know is "Where did they come from?" Were they indeed born like many another Stratemeyer creation to suit a publisher's [i.e. Mershon's] immediate demand, or were they culled from a previous printing? And why were they published as books by Mershon in the first place? Did a yearning to reach a feminine audience compel Stratemeyer to write them, to produce works much like Laura Jean Libbey, or Mrs. E. D. E. N. Southworth who were very popular at the time? We can only speculate, and a wide field for speculation it certainly opens up. Once again another fragment of the creative personality of Edward Stratemeyer presents itself to the discriminating lenses of our literary microscopes. We might further add that Edna was the name of the younger of Stratemeyer's two daughters. Was there then

also a "Harriet Bonehill?" Let us hope not.

Without seeming to appear gratuitous I hope all you folks out there realize that I'm just doing you a favor in seeking out this wonderful material. When all is said and done my major thrust in schlepping at least once a year to the Library of Congress is to discover all I can on William T. Adams ("Oliver Optic"); yet some mysterious urging from I know not where prompts me to investigate these little-known byways of Stratemeyer research, doubly important since I feel sure most of this information is, bibliographically speaking, virgin soil: first the "Dash Dare" dime novels, then the opera librettos, and now the Edna Winfields. My Stratemeyer bag of surprises is currently empty, yet I hope to provide you with more of the same as time and opportunity permit. Since I toss the ball into your court some of you should certainly pursue this information and write a sequel or something; the Edna Winfield books should not be *that* difficult to locate.

We come again round robin to that missing letter. Its appearance would certainly prove the clincher in assuming the "Edna Winfield" material to be by Edward Stratemeyer. Possibly a clue to its ultimate retrieval would be the significance of a 1905 letter, catalog number and all, being filed within a pre-1898 copyright entry file. Despite its absence and based on the material I have presented above I feel sure that these seven Winfield tales are by Stratemeyer, even though they may not read like what we are accustomed to. So take out your pencils, and somewhere in the margins of whatever kinds of records you keep I think you may safely write "Edward Stratemeyer" as author of yet seven more books.

And the list grows ... and grows ... and grows ...

\* \* \*

#### UNCOVERING A NEW ALGER PSEUDONYM AND FURTHER ADDITIONS TO THE ALGER BIBLIOGRAPHY

By Victor A. Berch

When Stanley Pachon passed on a little over a year ago, he left behind him a legacy of lifetime devotion to Horatio Alger, Jr., and the dime novel world, one in which he undertook more than his share of scholarly research.

Therefore, it was only natural that Mr. Pachon's final articles dealt with an accumulation of bibliographic information on his hero, Horatio Alger, Jr. These articles displayed many new additions to the Alger bibliography and some not so new. It was unfortunate that Mr. Pachon had broken off his relationship with the Horatio Alger Society some time earlier, for he did not appear to be cognizant of other bibliographic notes on Alger which had been brought to light previously through the diligent research of Professor Gary Scharnhorst and had appeared in various issues of *Newsboy*. And so, there were citations in his articles which had appeared before. But to Mr. Pachon, his findings were new and he wanted to share them with all those who held his enthusiastic interest in Alger.

In his article, "Some Addenda and Corrigenda to Bob Bennett's Horatio Alger, Jr., Bibliography (*Dime Novel Roundup*, vol. 56, nos. 5 and 6, October and December, 1987, pages 82-86 and 100-101; vol. 57, no. 1, February, 1988, pages 11-15), Mr. Pachon unknowingly provided the key to a hitherto unrevealed pseudonym used by Horatio Alger, Jr., during his novitiate period of contributions to Boston literary journals.

I first became aware to the fact that perhaps Alger was using still



yet another pseudonym when I stumbled across one of the items cited by Mr. Pachon during my perusal of *Dodge's Literary Museum*, published in Boston by Ossian Euclid Dodge from 1852 through 1854. The particular item that caught my eye was the sketch entitled "The Red Cotton Umbrella," which Mr. Pachon had cited (item #174) as appearing in *The Literary Museum*, date unknown, and subsequently appearing in *The Weekly Pendulum*, April 21, 1855. I interpreted that to mean that Mr. Pachon possessed or had seen a copy of the sketch in *The Weekly Pendulum*. The sketch must have carried the by-line of Horatio Alger, Jr., and bore an indication that it had been borrowed from *The Literary Museum*. It was rather common for newspapers of the day to carry out such practices. What focused my attention on the sketch in *Dodge's Literary Museum* was the fact that it carried the by-line of one Harry Hampton, A. B. Such alliterative sounding names have always alerted my suspicions that perhaps they might be pseudonyms. My curiosity had now been aroused and it remained for me to verify my suspicion. What helped to bolster this suspicion was that I recalled the sketch, "Penny For Your Thoughts; or, Harry Hampton's Summer In The Country," written by Caroline F. Preston, a now highly suspect pseudonym for Horatio Alger, Jr., and chalked this up to more than coincidence. Could it be that I had come across another pseudonym for Alger?

My next step would be to compare the text of the sketch in *Dodge's Literary Museum* with that of the text which appeared in *The Weekly Pendulum*. Fortunately, the Rhode Island Historical Society possessed a rather extensive run of *The Weekly Pendulum* and *The Rhode Island Pendulum*, as it later came to be known. At the earliest opportunity, I made my way to Providence, Rhode Island, where the Historical Society is located, and began my examination of the particular issue of *The Weekly Pendulum* in question. Sure enough, it was as I suspected. The sketch, "The Red Cotton Umbrella," carried the by-line of Horatio Alger, Jr., and did indicate that it had been taken from *The Literary Museum*. The text of the sketch did match up with the text of the sketch in *Dodge's Literary Museum* with the by-line of Harry Hampton, A. B. That was proof enough for me.

(Written for Dodge's Literary Museum.)

## THE RED COTTON UMBRELLA.

BY HARRY HAMPTON, A. B.

**T**HE other day, as I was walking up Washington street, my attention was drawn toward an object which seemed to receive considerable notice from the passers-by, especially the boys, of whom a large company were following in close pursuit.

Looking more narrowly, I discovered that it was a man with a large red cotton umbrella hoisted above his head. He presented an appearance so strange that I did not at all wonder at the vociferous greeting of the boys—"Say, old feller, what'll you take for your umberil?" "Look here, stranger, what do you call that 'ere?" "Do they raise them

*Dodge's Literary Museum*  
November 19, 1853

From the Literary Museum.

## The Red Cotton Umbrella.

BY HORATIO ALGER, JR.

The other day as I was walking up Washington street, my attention was drawn toward an object which seemed to receive considerable notice from the passers-by, and especially the boys, of whom a large company were following in close pursuit.

Looking more narrowly, I discovered that it was a man with a large red cotton umbrella hoisted above his head. He presented an appearance so strange that I did not at all wonder at the vociferous greeting of the boys—"Say, old feller, what'll you take for your umberil?" "Look here, stranger, what do you call that 'ere?" "Do they raise them things down East, where you cum from?"

I was surprised, however, when in the bearer of the umbrella I recognized my old

*The Weekly Pendulum*  
April 21, 1855

Now that I had established to my satisfaction that Harry Hampton, A. B., was indeed a pseudonym for Horatio Alger, Jr., I felt compelled to re-examine *Dodge's Literary Museum* and to cull all the sketches carrying the by-line of Harry Hampton, A. B. They are now cited for the first time:

1. Advertising For A Husband. December 17, 1853.
2. Before And After. A Matrimonial Sketch. October 29, 1853.
3. Josh Sprague's Courtship; or, The Fatal Sneeze. September 24, 1853.
4. Love At First Sight; or, Marrying At An Hour's Notice. June 10, 1854.
5. Marrying A Fortune; or, Look Before You Leap. July 8, 1854.
6. Marrying A Widow; or, Look Before You Leap. January 7, 1854.
7. Mr. Brown's Mishap; or, Losing One's Identity. July 29, 1854.
8. Mr. P.; or, The Mysterious Lodger. March 18, 1854.
9. Passing A Counterfeit Bill. August 20, 1853.
10. The Prize Elephant. February 18, 1854.
11. The Red Cotton Umbrella. November 19, 1853.
12. Running Away With An Heiress; or, An Elopement Extraordinary. January 21, 1854.
13. The Trap Door. A Thrilling Adventure. December 10, 1853.
14. The Unknown Charmer; or, How A Washerwoman Got A New Bonnet. April 8, 1854.

While I was at the Rhode Island Historical Society, I thought it would be a good idea to examine *The Weekly Pendulum* / *Rhode Island Pendulum* possibly for more Alger material. I did manage to examine what issues were available from 1854 through the mid 1860s and located a few more sketches written by Alger under his Carl Cantab pseudonym. I also located what may be an original Alger poem written by Alger for *The Pendulum*, as the poem was signed with the initials H. A. And of related interest, I did locate a sketch by Alger's sister. These will be listed below.

One may wonder why some of Alger's short sketches and poems were appearing periodically in a rather little-known paper, but it should be pointed out that Alger had taken on a faculty position at the Grange, a private school, operated by Charles W. Greene and located near East Greenwich and Warwick, Rhode Island. The office of *The Weekly Pendulum* was located in East Greenwich and Alger may have convinced the editor to publish some of his works in the local newspaper.

It was interesting to note that the sketches by-lined Carl Cantab did not give any indication that they had been borrowed from other papers, while two of the sketches by-lined Horatio Alger, Jr., did indicate that they had been borrowed. And while the sketch "Huggins and Muggins, etc." may have been written as an original piece for *The Weekly Pendulum*, it did not give any indication that such was the case, for original pieces usually bore the legend [Written For The Pendulum.]. My feeling is that the piece is from another source.

Additions And Corrections From  
*The Weekly Pendulum* § and *Rhode Island Pendulum* ¶

15. Huggins And Muggins; or, The Rival Editors. By Horatio Alger, Jr. § February 16, 1856.  
Incorrectly cited as Ruggins And Muggins... Pachon 180.
16. John Smith. A Tale Of Higgins' Block. By Carl Cantab. ¶ October 31, 1857.
17. The Lost Heart. By Horatio Alger, Jr. ¶ June 18, 1859.  
Pachon Poetry 3 does not cite that this was taken from the *New York Saturday Press*, date unknown.
18. The Mysterious Boarder; or, Baffling A Landlady's Curiosity. By Carl



Cantab. ¶ August 8, 1857

19. A Ride In The Cars And Its Tragical Termination. By Carl Cantab.  
§ December 1, 1855.
20. A Trip To Newport; or, Mr. Brown's Tribulations. By Carl Cantab.  
¶ August 21, 1858.
21. The Old School House. A Parody. By H. A. § January 6, 1855. (A  
Suspected Alger Poem) [Written For The Pendulum]
22. Nancy Smith's Elopement. How It Turned Out. By O. Augusta Alger.  
¶ April 16, 1859. (An Alger Related Item)

In closing, I would like to express sincere thanks to the staffs of the American Antiquarian Society, Worcester, Massachusetts, and The Rhode Island Historical Society, Providence, Rhode Island, for their kind assistance.

\* \* \*

### ANOTHER POEM ADDED TO THE ALGER BIBLIOGRAPHY

By Victor A. Berch

It seems that the Horatio Alger, Jr., Bibliography can be compared to a gold mine from which every "dig" brings out yet another nugget to be added to the richness of his holdings.

One such nugget of exceptional richness is a most poignant poem written by Alger during the Civil War and now brought to light for the first time since its appearance in the pages of that Boston literary paper *The Wide World*, Vol. 4, No. 1 (October 31, 1863).

This poem surely epitomizes the sensitivity Alger displayed to those who went off to the war.

### AFTER THE BATTLE

Night's dark shades are 'round me  
Father, hear my groan  
On the field of battle  
Wounded and alone.

Hushed the muskets' rattle;  
Hushed the cannons' roar;  
Hushed the sounds of battle;  
Stillness reigns once more.

See the fitful moonbeams  
Struggling through the dark,  
Fall on ghastly faces  
Figures stiff and stark.

Stillness, ah how deathly;  
Hark, a smothered groan!  
There is life here somewhere,  
Somewhere save my own.

Hearts that but this morning  
Beat with life elate  
Stilled their earthly throbbings  
Here in silence wait.

List! — a distant church-bell  
Strikes — I think 'tis two!  
Four long hours till morning, —  
Would that they were through.

Farewell, valiant comrades,  
Dead before your time,  
Grateful hearts shall bless you,  
And the minstrel's rhyme.

Night's dark shades are 'round me  
Father hear me moan  
On the field of battle  
Wounded and alone!

Horatio Alger, Jr.

\* \* \*

\* \* \*

\*

## LOOKING FOR SERIES BOOKS?

The February, 1990, *YELLOWBACK LIBRARY* offered:

HUNGRY HURLER, by Clair Bee

THE MYSTERY OF THE SULTAN'S SCIMITAR, by Bruce Campbell

RARE TOM SWIFT KEDS PREMIUM

THE HIDDEN DWARF, by Leo Edwards

DON STURDY WITH THE HARPOON HUNTERS, by Victor Appleton

High number JUDY BOLTONS

First edition EDGAR RICE BURROUGHS

Many NANCY DREWS in dust jackets

More HARDY BOYS than you can shake a stick at

AND HUNDREDS OF OTHERS!

See what *YOU* missed?!?!?!?!?

Why not subscribe RIGHT NOW?

*YELLOWBACK LIBRARY*

Box 36172

Des Moines, IA 50315

*ONE YEAR (12 issues) \$24*

*HALF YEAR (6 issues) \$12*

*SAMPLE COPY \$2*





# WANTED FRANK MERRIWELL

HARD COVER SERIES

By

BURT L. STANDISH

PARTICULARLY INTERESTED IN ACQUIRING  
THE EARLIER STREET & SMITH AND  
FEDERAL BOOK COMPANY ISSUES.

*Covers are in various shades of green!*

AND

DAVID MCKAY FORMATS:

- 1) Covers in Maroon (*reddish chocolate brown*).  
First 24 titles only were produced.
- 2) Covers in Yellow (*beige*) with black lettering,  
except Author's name in red. 28 titles produced.

## THE HARD-COVER MERRIWELL STORIES

- |  |   |
|--|---|
| 1. Frank Merriwell's Schooldays . . . 1901   | 16. Frank Merriwell's Secret . . . . . 1904                                   |
| 2. Frank Merriwell's Chums . . . . . 1902    | 17. Frank Merriwell's Loyalty . . . . . 1904                                  |
| 3. Frank Merriwell's Foes . . . . . 1902     | 18. Frank Merriwell's Reward . . . . . 1900                                   |
| 4. Frank Merriwell's Trip West . . . . 1902  | 19. Frank Merriwell's Faith . . . . . 1900                                    |
| 5. Frank Merriwell Down South . . . 1903     | 20. Frank Merriwell's Victories . . . . 1900                                  |
| 6. Frank Merriwell's Bravery . . . . . 1903  | 21. Frank Merriwell's Power . . . . . 1900                                    |
| 7. Frank Merriwell Races . . . . . 1903      | 22. Frank Merriwell's Set-Back . . . . 1901                                   |
| 8. Frank Merriwell's Hunting Tour . . 1903   | 23. Frank Merriwell's False Friend . . 1901                                   |
| 9. Frank Merriwell at Yale . . . . . 1903    | 24. Frank Merriwell's Brother or,<br>The Greatest Triumph of All . . . . 1901 |
| 10. Frank Merriwell's Sports Afield . . 1903 | 25. Frank Merriwell in Camp . . . . . 1904                                    |
| 11. Frank Merriwell's Courage . . . . . 1903 | 26. Frank Merriwell's Vacation . . . . 1898                                   |
| 12. Frank Merriwell's Daring . . . . . 1903  | 27. Frank Merriwell's Cruise . . . . . 1898                                   |
| 13. Frank Merriwell's Skill . . . . . 1903   | 28. Frank Merriwell's Lads or,<br>The Boys Who Got Another Chance 1911        |
| 14. Frank Merriwell's Champions . . . 1904   |   |
| 15. Frank Merriwell's Return to Yale . 1904  |   |

**ARTHUR SHERMAN**

2332 WIND RIVER ROAD EL CAJON, CA 92020 619/442-1100

WANTED  
❧ FIRST EDITIONS ❧  
OF  
EDWARD STRATEMEYER

Hardcovers only  
in the Series and  
Individual titles.



His pseudonyms and  
his syndicate house  
names; i.e.,  
Capt. Ralph Bonehill,  
Arthur M. Winfield,  
Allen Chapman,  
Roy Rockwood,  
Clarence Young,  
Louis Charles, and  
Lieut. Lounsberry.

EDWARD STRATEMEYER

**INDIVIDUAL TITLES:** The Island Camp, The Winning Run, Bob the Photographer, Richard Dare's Venture, Oliver Bright's Search, To Alaska for Gold, Rubin Stone's Discovery, The Last Cruise of the Spitfire, True to Himself, Lost in the Land of Ice, The Land of Fire, The Young Bridge Tender, The Young Naval Captain, Oscar the Naval Cadet, plus scores of other titles —*AND* Malcolm the Water Boy by D.T. Henty.

**AND ALL SERIES:** Such as Flag of Freedom, Bound to Succeed, Ship and Shore, Colonial, Old Glory, Pan American, Soldiers of Fortune, Sportsmans, Young Hunters, Bound to Win, and Bright and Bold series.

**PUBLISHERS ARE KEY** to First Editions such as Mershon, Merriam, Allison, Stitt, A.S. Barnes, Street & Smith, Lee & Shepard, Saalfield, etc.

*If you have books for sale or trade and/or you have a question, just call:*

**ARTHUR SHERMAN**

**2332 Wind River Road, El Cajon, CA 92019 619/442-1100**